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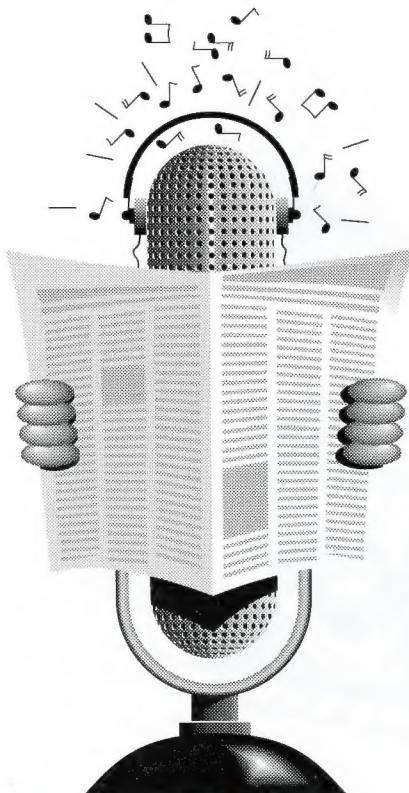
DRAMA SEASON

AT THE MICHIGAN THEATER

91

All the world's your stage when professional actors from Dublin, Johannesburg, Moscow, New York and Stratford enter the limelight at the beautifully restored and acoustically enhanced Michigan Theater. This international season of six celebrated shows features plays by Shakespeare, Synge, Gurney and a musical with a score by Hugh Masekela. A truly world-class season — a coup for area playgoers and for the Michigan Theater.





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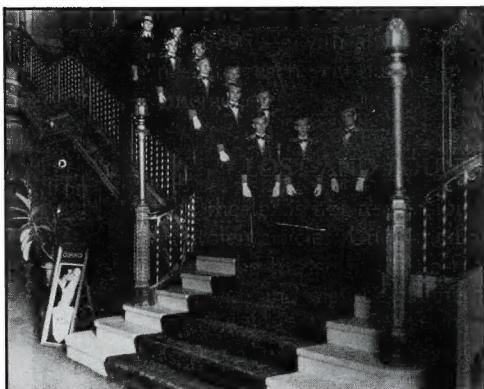
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Michigan Theater History



era. An eleven-piece orchestra accompanied the live stage acts while the magnificent Barton Pipe Organ provided music for the silent movies.

The 1930's

As the "talkies" took over and Depression-era Americans forgot their troubles at "picture palaces", the Michigan Theater moved to an all-film program. On rare but very special occasions touring Broadway shows would play live-on-stage. Ann Arborites saw such stars as Helen Hayes, Ethel Barrymore, Paul Robeson, Uta Hagen, Jose Ferrer, Zasu Pitts, and Bela Lugosi.



1928

The Michigan Theater opened its doors in 1928. The *Ann Arbor Daily News* called it "one of the most beautiful and complete theaters in the state . . . Nothing has been left undone, it would seem to give the city something that will rank with the best of its kind."

A splendid "picture palace", the Theater was built during the peak of the vaudeville and silent film



The 1940's

As Ann Arbor's premier civic auditorium the Michigan Theater has long had an important role in the community. In 1947, for instance, the Theater sponsored a Christmas Canned Food Drive.

Michigan Theater History (Continued)



The 1950's

After World War II the Michigan Theater continued to show first-run films. But in the 1950's television started to replace the movies as the public's first choice for popular entertainment. In what must have been an attempt to modernize the Michigan Theater's look and image and thereby draw more moviegoers, the Theater was remodeled in

1956. Unfortunately, the original architectural design of the facade and outer lobby were destroyed. Aluminum and polished marble covered the beautiful, intricate plaster work while stylistically inappropriate lighting fixtures replaced the original chandeliers and wall sconces. The entire interior was repainted with dismal grey, dark blue, and ivory hues. The total effect was to diminish the Michigan Theater's 1920's "picture palace" grandeur.

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Michigan Theater History (Continued)

The 1960's and 70's

With competition from multi-screen cinema complexes and changes in film distribution patterns, the 1800-seat Michigan Theater became less and less profitable to operate. The Butterfield Theater Corporation, which had run the Michigan for 51 years, decided not to renew their lease and the Theater was put up for sale. Concerned that it would fall victim to the wrecking ball or a commercial development, a number of area volunteers joined forces to buy the Ann Arbor landmark. In 1979, the Theater was sold to their newly-formed Michigan Theater Foundation, a not-for-profit corporation dedicated to preserving the facility.



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Michigan Theater History (Continued)

The 1980's

The first few years of the Theater's operation were tough ones for the new owners and the City of Ann Arbor stepped in to assist with financing the purchase of the building. The citizens responded as well, approving a millage proposal in 1982 to pay for the Theater's purchase. The Theater has since operated without subsidy from the city.

In 1985 the Michigan Theater embarked on a \$1.5 million fundraising campaign to restore the Theater to its 1920's glory. Contributions poured in from individuals and organizations; such generous support represented this community's commitment to its artistic heritage. The Theater closed its doors for eight months while workers completed the painstaking restoration. When the Michigan reopened in the fall of 1986, it had been restored to its original "picture palace" grandeur.

The elegance of the Theater combined with the diverse variety of entertainment and civic presentations has earned the Michigan Theater a national reputation as one of the most active historic theaters in the United States.



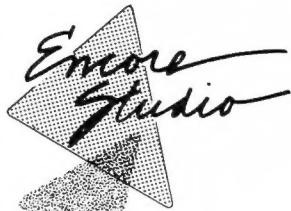


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**THE TWO GENTLEMEN
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Oct. 18, 8 pm

South African Musical
SARAFINA!
Oct. 22, 8 pm

Ireland's Abbey Theatre
**PLAYBOY OF THE
WESTERN WORLD**
Nov. 15, 8 pm

MOSCOW STUDIO THEATRE
"My Big Land"
Feb. 1, 8 pm

Brian Bedford in
**THE LUNATIC, THE LOVER
& THE POET**
Feb. 16, 8 pm

A. R. Gurney's Broadway Hit
LOVE LETTERS
April 13, 8 pm

JUST ADDED

The Acting Company
ROMEO & JULIET
Oct. 19, 8 pm

MOSCOW STUDIO THEATRE
"The Same Old Story"
Feb. 2, 8 pm

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Michigan Council
for the Arts

DRAMA SEASON

AT THE MICHIGAN THEATER

91

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MICHIGAN THEATER

November 15, 1990 — 8:00 p.m.



The National Theatre of Ireland

The Playboy of the Western World

by John Millington Synge

with

David Carey Miriam Coleman John Cowley Roma Downey
Margaret Fegan Nuala Hayes David Kelly Miriam Kelly
Peadar Lamb Frank McCusker Maire Ni Ghrainne Niall O'Brien
Macdara O Fatharta Kevin Reynolds Sarah Jane Scaife

Set Design by
Noel Sheridan

Costume Design by
Anne Cave and
Rachel Pigot-Judd

Lighting Design by
Tony Wakefield

U.S. Tour
Design Supervision by
Geraldine O'Malley

U.S. Tour
Sound Design by
Gary M. Stocker

U.S. Tour
Lighting Supervision by
Ken Billington

Directed by
Vincent Dowling

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CAST
(in order of appearance)

Pegeen Mike	ROMA DOWNEY
Shawn Keogh	MACDARA O FATHARTA
Michael James	.....	JOHN COWLEY
Philly Cullen	.....	NIALL O'BRIEN
Jimmy Farrell	.....	PEADAR LAMB
Christopher Mahon	.....	FRANK MCCUSKER
Widow Quin	.....	NUALA HAYES
Susan Brady	.....	MIRIAM KELLY
Nelly	.....	MARGARET FEGAN
Honor Blake	.....	SARAH JANE SCAIFE
Sara Tansey	.....	MAIRE NI GHRAINNE
Old Mahon	.....	DAVID KELLY
Bellman	.....	DAVID CAREY
Townsman	.....	KEVIN REYNOLDS
Townswoman	.....	MIRIAM COLEMAN

The action takes place near a village, on a wild coast of Mayo.

The first act passes on an evening of autumn.

Acts II and III, on the following day.

There will be one intermission of 15 minutes between Act II and Act III.

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Pegeen Mike — MIRIAM KELLY; for Shawn Keogh — DAVID CAREY; for Michael James — PEADAR LAMB; for Philly Cullen — DAVID CAREY; for Jimmy Farrell — KEVIN REYNOLDS; for Christopher Mahon — KEVIN REYNOLDS; for the Widow Quin — MAIRE NI GHRAINNE; for Susan Brady — MIRIAM COLEMAN; for Old Mahon — NIALL O'BRIEN

Abbey Theatre	U.S. Tour			
Production Stage Manager	John Stapleton	Production Stage Manager	Bryan Young

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ABBEY THEATRE STAFF

"THE PLAYBOY OF THE WESTERN WORLD"
Production Stage Manager John Stapleton
Production Assistant Stage Manager Miriam Coleman

WARNING

The photographing or sound recording of any performance or the possession of any such device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.

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The Abbey Theatre

The Abbey Theatre takes its name from the street on which it stands; a former building was known as "The Theatre in Abbey Street," and this was later rebuilt as the public hall of the Mechanics' Institute. At the turn of the present century the lease was purchased by a generous Englishwoman, Annie Horniman, as a home for the National Theatre Society, and the company now known the world over as the Abbey Players has been in residence ever since.

The present building was opened in 1966, replacing the older one which was destroyed by fire; in fact the building now contains two theaters — the larger is the Abbey proper, the smaller, the Peacock, continues the work of an earlier Peacock, where mainly experimental plays and work by new authors are presented.

The foundations of the Company were laid by Lady Gregory, W.B. Yeats, and Edward Martyn at a meeting in a country mansion on the West Coast in 1898 which resulted in the formation of the Irish Literary Theatre. These three people believed passionately that Ireland needed a theater in which Irish writers could treat of Irish themes. Borne upon the tide of the mid-nineteenth-century rediscovery of Ireland's cultural heritage — of archaeology, architecture, crafts, folklore, mythology, poetry, and more particularly language (in all its connotations), and also upon a wave of nationalism (in the political sense), they created a theater which was to "show Ireland first to itself and then to the World."

With the help of the actors Willie and Frank Fay an acting company — and indeed a school of acting — was formed, and on December 27, 1904, the Abbey Theatre was opened under the auspices of the newly formed National Theatre Society Limited. By this time Yeats and Lady Gregory had met and encouraged the man who was to place their theater on the world map: J.M. Synge, whose *The Playboy of the Western World* is one of the masterpieces of the movement. In the 1920s Sean O'Casey's plays provided a similar experience.

The founders of the Abbey Theatre possessed a seriousness of purpose which led them to clash with successive authorities and with various sections of the public whose views of Ireland were rather narrower than their own. Many of the plays presented were, and are, highly critical of national attitudes and institutions. An enormous number of new plays, by several hundred Irish writers, have been produced, expressing overall the changing pattern of life in Ireland.

The present-day program includes revivals of plays from the Theatre's own repertoire as well as new works by Irish authors. Since the opening of the new building and the continuous operation of the Peacock Theatre, plays by contemporary foreign dramatists are also regularly produced as well as classics from other countries. Thus, in a year, theater-goers may see work ranging from that of young writers taking their first steps on the stage to plays by Yeats, Synge, O'Casey, Molloy, Behan, Friel, Leonard, Murphy, and many others, alongside plays by expatriate Irish playwrights such as Farquhar, Goldsmith, Shaw, Wilde, and Beckett, as well as international masterpieces.



From the Director

In writing about Shakespeare's language the British poet Ted Hughes says,

[He] gives his language the air of being invented in a state of crisis, for a terribly urgent job, a homely spur-of-the-moment improvisation out of whatever verbal scrap happens to be lying around, and this is exactly what real speech is. The meaning is not so much narrowly delineated as overwhelmingly suggested by an inspired signaling and hinting. The idea is conveyed but we also receive a musical and imaginative shock and the satisfaction of that is unfathomable.

For me, Ted Hughes could be writing, also, of John Millington Synge's *The Playboy of the Western World*. For that "unfathomable satisfaction," just give yourself to the play, read the glossary, if you wish, then forget about it. In no time you will be living in the wonderful magic world of Synge's Ireland, his Irish and universal humor and love of life.

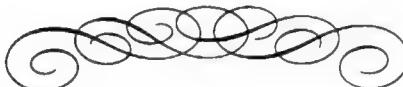
Vincent Dowling
Director

GLOSSARY OF TERMS

ass: donkey
banbhs: young pigs
bona fide: a traveler allowed to buy a drink outside of regular business hours
boreen: lane
the butt of my lug: the lobe of my ear
bad cess: bad luck
cnucean: a little hill
cock-shot man: a man at whom balls are thrown at a fair game
creel cart: a cart with high sides
curagh: a little boat
drift: herd
drouthy: thirsty
frish-frash: slops
from the license: to avoid paying the dog license
gallous: noble
gob: mouth
gripe of the ditch: the roadside drain

Kilmianham: a famous jail in Dublin
lep: leap
loy: a narrow sharp spade
mitch: sneak
the old hen: influenza
overed it: got over it
pandied: beaten
pariatric: paralytic
paters: paternosters, the Lord's prayer
peeler: policeman
perch: short distance
pitchpike: pitchfork
playboy: hoaxter (as used in Act II)
playboy: athlete (as used in Act III)
polis: police
poteen: illegal whiskey
power: number (as in "a power of")
riz: rise
scribes: strips
shift: chemise
skelping: beating
slate: beat

spavindy ass: low donkey
stocks of the Dead Women: low rocks near the coast shaped like grain stacks
streeleen: chatter
streeeler: a vagrant
supeen: a little sip
thatch: thatched roof
thraneen: straw
trick-o'-the-loop-man: a man running a game at a fair
turbary: the right to dig and collect peat for fuel
unbeknownst: secretly
union: workhouse
wanting: wanted (as in "wanting by the police for robbery")
warrant: talent
wattle: stick
the Western States: the United States of America
whisht: be silent
winkered: wearing blinds



About the Author

John Millington Synge (1871-1909) was the son of a Dublin barrister and landowner who died when his youngest son was a year old. He was educated at local schools, and then privately, due to poor health. He spent much of his boyhood rambling in the Dublin and Wicklow mountains, in a very real way "communing with nature." At Trinity College he won prizes for Irish — the earliest of Irish playwrights to take special interest in that language. He also studied at the Royal Irish Academy of Music and later went to Germany to further his musical career but found there that he did not have sufficient aptitude.

He made a conscious decision to turn to literature; he lived in France and Italy, spending six successive winters in Paris. W.B. Yeats, at a now famous meeting in 1896, advised him to go to the Aran Islands and write about the life he found there. Synge spent several summers on the islands, absorbing the local talk, observing the customs, playing the fiddle. A great many of the stories which he noted there (and in other remote places) provided plots, incidents, and color for his plays. *The Aran Islands* was published in book form in 1907; *In Wicklow, West Kerry, and Connemara* in 1911.

All his plays (except for *The Tinker's Wedding*, which was considered too robust for the spirit of the times) received their first productions from the National Theatre Society — *In the Shadow of the Glen* (1903), *Riders to the Sea* (1904), *The Well of the Saints* (1905), *The Playboy of the Western World* (1907), and *Deirdre of the Sorrows* (posthumously in 1910).

Synge emerged as the major dramatist of the movement. He was the first to express the spirit of the "hidden Ireland" on the stage, the only playwright to raise the themes which he found there above the generality of the fashionable folksy or patronizingly peasant. Like Yeats (and Wilde) he was deeply influenced by continental literature. Though the critics and public of the time did not realize it, he helped to create an Irish drama which is part of the European mainstream and not (as commonly supposed) a provincial offshoot of the British.

Synge was engaged to the actress Maire O'Neill (Molly Allgood), who played Pegeen in the first production of *The Playboy*, but he died (of Hodgkins' disease) at the age of 37 before they were married.

Who's Who

David Carey (Bellman) was born in Dublin and trained at the Oscar School of Acting. His television credits include "Remington Steele" and "A Fine Romance" in America, "Inside" and "Fair City" in Ireland, and "Lost Belongings" and "Bulman" in England. Film credits include *Anne Devlin*, *Eat the Peach*, *Beyond Reach*, and the American movies *Rawhead Rex* and *Taffin*. Theater work includes *The Devil's Disciple*, *Purple Dust*, *Hatchet*, *The Hostage*, *Little City*, *Romeo and Juliet*, *Macbeth*, and *The Merchant of Venice*. This is Mr. Carey's first visit to America and he intends to enjoy every moment.

Miriam Coleman (Townswoman) has been working with the Abbey Theatre for the last two years. During that time she has toured with the Abbey's production of *The Playboy of the Western World* to Stamford, Connecticut; Brighton; and Hong Kong. Earlier this year she also toured to Studio Arena in Buffalo with the Abbey's production of *A Moon for the Misbegotten*. Most recently she appeared in a short student film for the New York School of Visual Arts and has just completed an acting course at Playwrights Horizons in New York.

John Cowley (Michael James) was born on a small farm in 1923. He started his career in 1943 in the Fit-Ups of Ireland. He has played in all the Dublin theaters, as well as The Druid in Galway, The Lyric in Belfast, and the Royal Shakespeare Company in London. Mr. Cowley first played the role of Michael James in the Dublin Theatre Festival in 1960 and has gone on to play it in London, Berlin, Sydney, and Stamford, Connecticut. He plays the part of Flanagan, the auctioneer and publican, in the Noel Pearson/Jim Sheridan film *The Field*.

Roma Downey (Pegeen Mike) was most recently seen in last season's Tony-nominated Broadway revival of Somerset Maugham's *The Circle* with the late Sir Rex Harrison. She has appeared as Raina in Shaw's *Arms and the Man* and as Regina in Ibsen's *Ghosts*, both at New York City's Roundabout Theatre Company. She played Rosaline in Love's Labour's *Lost* with the New York Shakespeare Festival, and she originated the role of Emilia in New York's long-running production of *Tamara*. Her regional theater credits include Actors Theater of Louisville, Syracuse Stage, and The Hartman Theatre, Connecticut. On television she has appeared as Joanna Leighton on ABC's "One Life to Live." Ms. Downey is a native of Derry City, Northern Ireland, and is happy and proud to be working with the Abbey Theatre Company.

Margaret Fegan (Nelly), a psychology graduate from Trinity College, Dublin, joined the Oscar Theatre School in 1984, making her debut in *Death of a Salesman* in 1986. She has played leading roles in *King Lear*, *Le Bourgeois Gentilhomme*, *Our*

Town, *There Goes the Bride*, *Danton's Death*, and *Goodbye to the Hill*. Principal roles with the Abbey were in *Mandragola* and *The Pope's Gig*. Film work includes *Budawanny*, *Taffin*, and the television movies *Summer Lighting*, *Fortycoats*, and *Leave It to Mrs. O'Brien*. Other broadcasting credits include "The Pure Drop" (an Irish traditional musical program), "Mailbag" (an opinion program), and a radio play series. This is her first stage appearance in the United States.

Nuala Hayes (Widow Quin) has played the Widow Quin in Hong Kong; Brighton, England; and Stamford, Connecticut. She trained as an actor with the Abbey Theatre and has appeared in plays by all the classic Irish playwrights — O'Casey, Synge, Brian Friel, and Tom Murphy. She toured the United States in 1984 with Bernard Farrell's comedy *I Do Not Like Thee Dr. Fell*. In 1975 she founded TEAM — Ireland's first professional theater company for young people, specializing in theater-in-education. Ms. Hayes has also worked as a presenter/reporter for Irish television. She and musician Ellen Cranitch have recently created *The Unholy Well*, based on new writing by Irish women writers.

David Kelly (Old Mahon) trained at the Abbey Theatre School. Dublin and London audiences have seen him in a variety of roles over the past 40 years. He created the solo role in the Irish premiere of Beckett's *Krapp's Last Tape* and appeared as Sean O'Casey in *I Knock on the Door* in Berlin. He has also played in Oslo, Stockholm, Zurich, and Paris. His many films include Polanski's *Pirates* with Walter Matthau, and his television credits include the BBC Shakespeare series, "Fawlty Towers," and "Robin's Nest." Earlier this year he played with the Abbey Company in *Moon for the Misbegotten* in Buffalo and in *Ghosts* at the New York International Theatre Festival.

Miriam Kelly (Susan Brady) studied drama at the Brendan Smith Academy of Acting and has performed in television, stage, and video. She also played in revues in Dublin and in comedy sketches on Irish television's "The Late Late Show." Ms. Kelly joined the Abbey Theatre in 1985, playing major roles in *A Child's Christmas in Wales*, *The Playboy of the Western World*, and Tennessee Williams' *The Happy Journey to Trenton and Camden*. She has also performed with the Abbey in Ireland, Britain, the United States, and Hong Kong. Ms. Kelly has just finished a summer season in The Royal Hospital, Kilmainham, Dublin, playing Pegeen Mike in *The Playboy of the Western World*.

Peadar Lamb (Jimmy Farrell) joined the Abbey Players in 1954, after teaching in a Connemara National School. He is the grandson of Ford Madox Ford, the English novelist, and son of Charles Lamb, the Irish landscape painter. A native Gaelic speaker,

he has played in many of the Abbey's Gaelic productions, including *Tagann Godot*, which toured to Donegal, Connemara, and Kerry. He played The Blind Man in *On Baile's Strand* in the Yeats celebration at the Peacock in 1989. Recent films include *December Bride*, *The Field*, and *The Lilac Bus*. Television performances include "Erin Through the Mists of Time" (BBC) and "Stalker Inquiry" (ITV). He is married to actress Geraldine Plunkett and they have six children.

Frank McCusker (*Christopher Mahon*) began his professional career in the 1988 Dublin Theatre Festival, playing the central character in *Torchlight & Lazer Beams*, an adaptation of the works of Christopher Nolan which later transferred to the Edinburgh International Theatre Festival. Abbey Theatre roles include Joe in *The Gentle Island* by Brian Friel, Alyoshika in Gorky's *The Lower Depths*, and Jim O'Connor in *The Glass Menagerie*. At the Druid Theatre Mr. McCusker played Colm Taggart in the world premiere of Ken Bourke's *Wild Harvest*, which was performed at The Druid Lane Theatre, The Dublin Theatre Festival, The Gaiety Theatre, Dublin, and on tour. This is his first visit to the United States.

Maire Ni Ghrainne (*Sara Tansey*) joined the Abbey Company in 1967, playing major and minor roles with the company in classics, pantomime, new plays, and revues, in both English and Irish languages. Touring with the Abbey has meant playing Beckett in Greece, Synge in Hong Kong, Behan in Germany. Favorite roles include Sonia in Chekhov's *Uncle Vanya* and Sara in Brian Friel's *Translations* (at the British National Theatre). Her work includes television, film, and radio in Ireland and England and one Broadway show, Brian Friel's *The Loves of Cass McGuire*, produced in 1966 by David Merrick. She is looking forward to seeing more of the United States during this tour.

Niall O'Brien (*Philly Cullen*), since joining the Abbey in 1971, has played literally hundreds of roles and has travelled extensively with the Company, this being his third tour of the United States. He has also appeared in numerous films, many of them American. These include *Excalibur*, *Gorky Park*, *Half Moon Street*, and most recently *The Night of the Fox* and *King Ralph the First*, both now due for release.

Macdara O Fatharta (*Shawn Keogh*), a native of the Aran Islands, joined the Abbey Company in 1973 and has played major and minor parts in both the Abbey and the Peacock Theatres. Three of his Irish language dramatic adaptations of novels have been produced at the Peacock Theatre. He has also written and adapted for radio, and has had short stories and poems published. Touring with the Abbey has so far taken him to the USSR, Hong Kong, Australia, New Zealand, and Mayfest Scotland.

Kevin Reynolds (*Townsman*) theater credits include *The Dumb Waiter* (Focus), *Brimstone and Treacle* (Players), *The Visit* (Lombard Street), *A Thin Red Line* (Edward Burke Hall), *Not the U2 Show*, *Impressions of Vincent*, and *Red Noses* (Project), *Tri Sceal Oisin, Fleadh Bhrícriu* (Andrews Lane), *The Chuchulain Cycle*, *The Reel McCoy*, *Tagann Godot*, and *Ulysses in Nighthown* (Peacock). He has worked extensively in Irish language radio programs. Film and television include *The Big Swinger*, *Cursai*, *Nighthawks*, and *Dempsey's Den*. From Dublin, this is Mr. Reynolds' fourth visit to the United States.

Sarah Jane Scaife (*Honor Blake*) trained in theater movement in New York. She has performed, choreographed, and directed mainly in the National Theater of Ireland. This work has included most of the great Irish writers — Yeats, Joyce, Beckett, and MacIntyre. She has created many pieces of her own which she has performed on stage and television. She will soon be seen as the McRoarty girl in Jim Sheridan's new film *The Field*.

Noel Sheridan (*Original Set Design*) was born in Dublin in 1936. Art has been his primary concern and livelihood since he exhibited his paintings 30 years ago. Part of his adult life has been spent abroad — he has lived in New York, Sydney, Adelaide, and now again in Dublin. He has been director of the National College of Art and Design in Dublin for the past eight years and is one of the Toscar of Aosdana (committee member of Affiliate of Distinguished Artists in Ireland).

Anne Cave (*Costume Design*) joined the Abbey Company in 1962. She is wardrobe supervisor for both the Abbey and Peacock Theatres and trained at the Grafton Academy of Dress Designing. Some of her Abbey credits include *The Cherry Orchard*, *Hadrian VII*, *The Man Who Came to Dinner*, *Terry Flynn*, *The Glass Menagerie*, *The Plough and the Stars*, and *Is Glas Iad Na Cnuic*. With Chisato Yoshimi, she designed the lavish costumes for the Abbey's recent production of *The Merchant of Venice*. Ms. Cave is married and has two children, Suzanne and Brian.

Tony Wakefield (*Lighting Design*) has been designing the lighting for the Abbey and Peacock productions at home and abroad since 1964. His first major production, *She Stoops to Conquer* (1969), toured in Paris. In 1980 he designed the lighting for *The Hostage*, which played in Antwerp, Zurich, Vienna, Frankfurt, and Cologne. Recent credits include *The Great Hunger*, which toured in London, Edinburgh, Paris, the USSR, and the United States; *The Patrick Pearse Motel*; *Ring Round the Moon*; *Dance for Your Daddy*; *Rosencrantz and Guildenstern are Dead*; *Say Cheese*; and *A Child's Christmas in Wales*. Mr. Wakefield has worked on productions in every major Dublin theater over the past 20 years.

Geraldine O'Malley (U.S. Tour Design Supervisor) was born in County Mayo, Ireland. She studied design in N.C.A.D. in Dublin. She worked with the Abbey Theatre for three years and is now a freelance designer. Ms. O'Malley has toured with the Abbey to venues in Ireland, the USSR, England, and Connecticut. Ms. O'Malley's design credits include *The Invisible Man*, *Remember Mauritania*, *Cockadoodle Dandy*, *Lovers*, and most recently *Ghosts*, which toured to Stony Brook International Festival on Long Island, New York.

Ken Billington (U.S. Tour Lighting Supervisor) has designed more than fifty Broadway shows, including *Sweeney Todd*, *Tru*, and *Lettice and Lovage*. This season Mr. Billington has been represented in Washington with *Annie 2*, *Stardust*, and *Fiddler on the Roof*, and designed the lighting for many of the Wolf Trap television specials. Mr. Billington has been nominated for five Tony Awards and three Drama Desk Awards, and has received two Los Angeles Drama Critics Awards, the ACE Award for television lighting, and two Lumen Awards for his architectural design.

Gary M. Stocker (U.S. Tour Sound Designer) has designed sound for the Broadway productions of *The Wiz* and *Chu Chem*, the recent tour of *The King and I* with Rudolph Nureyev and the Tom Mallow productions of *Nunsense* and *Chess*. He was most recently involved with Tommy Tune's *Grand Hotel*.

American Theatre Productions/Tom Mallow (U.S. Tour Direction) Tom Mallow is honored to have been selected by The Abbey Theatre to arrange the company's first North American tour in fifty-five years. For over twenty years Tom Mallow has been committed to producing and touring quality theatre throughout North America, Europe and Japan. His many touring productions include *Dancin'*, *Bubbling Brown Sugar*, *Sweeney Todd*, *Barnum*,

They're Playing Our Song, *Amadeus*, *Song and Dance*, *'Night Mother*, *Agnes of God*, *The Wiz*, *Noises Off*, *La Cage aux Folles*, *Big River*, *Nunsense*, *Into the Woods* and *Chess*, to name just a few. American Theatre Productions is especially proud to be tour coordinator for the national tour of the Cameron Mackintosh production of the musical sensation *Les Miserables*.

Dr. Vincent Dowling (Director) is an honorary associate director for the Abbey Theatre. Former artistic director of the Abbey and producing director in North America, he led the company on its first visit to the Bolshoi Theatre in Leningrad and the famous Moscow Arts Theatre. He also served the Abbey from 1953 as an actor, director, deputy artistic director, and director of The Experimental Theatre. For nine years as artistic and producing director of the Great Lakes Shakespeare Festival in Cleveland he directed more than a score of classical and new works. He has also directed for many of America's L.O.R.T. companies. He has performed three one-man shows on State occasions at the White House and in New York, Chicago, and Dublin. Dr. Dowling presented the first production by an American company of *The Life and Adventures of Nicholas Nickleby* in Chicago and Cleveland. His distinguished visiting professorships and lectureships include sojourns at the University of Missouri, Western Michigan University, California State, The College of Wooster (Ohio), and at Loyola University in Chicago, where he was awarded the 1989 Loyola-Mellon Humanitarian Award. He won an Emmy for his 1983 PBS production of *The Playboy of the Western World*. His extensive speaking circuit includes political, religious, academic, and cultural venues. Dr. Dowling is a produced playwright and published poet. He is listed in the 1989-90 edition of *The International Who's Who*. He is the founder of the miniature Theater of Chester in Massachusetts.



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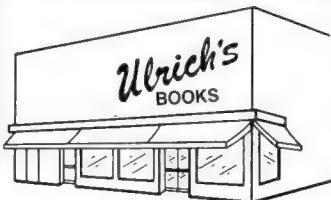


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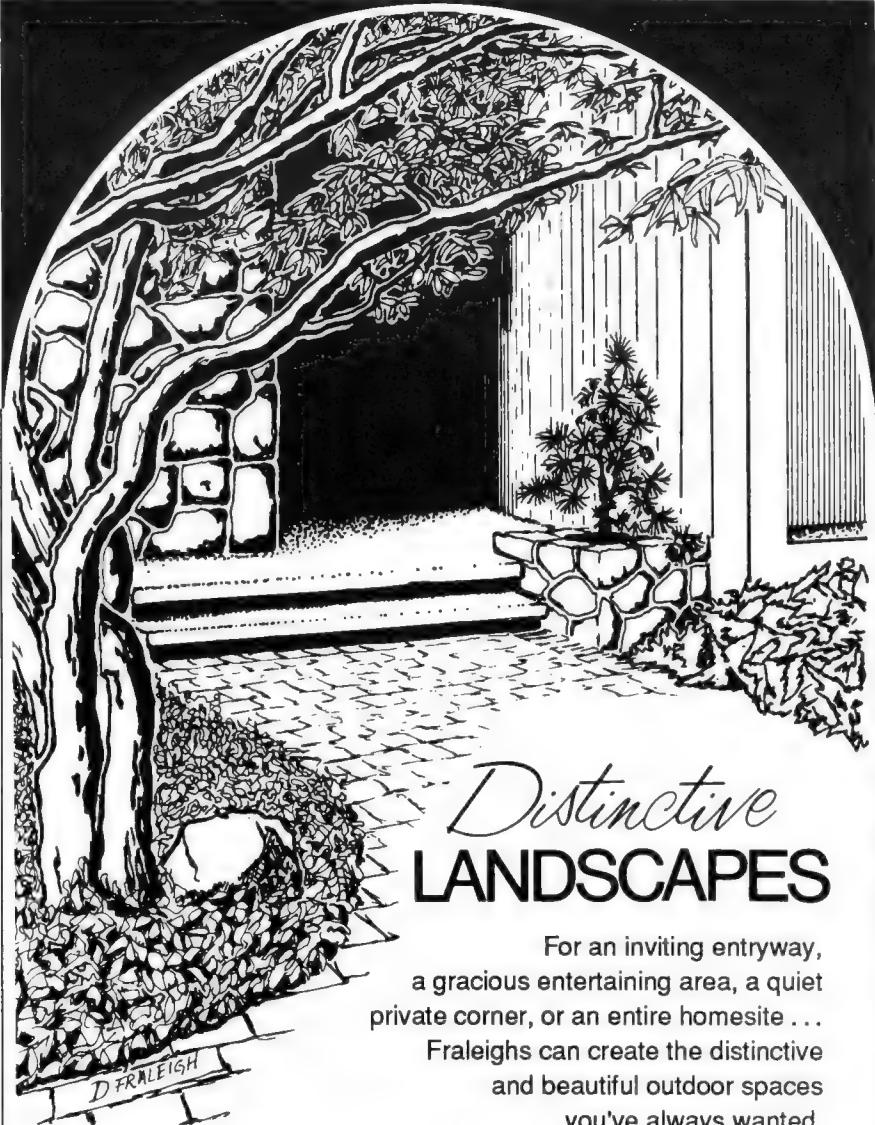
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 Michigan Theater

M Michigan Theater

The Michigan Theater Foundation, Inc. is a not-for-profit organization charged with operating the historic Michigan Theater for the benefit of the community and the arts. The Michigan Theater is owned by the citizens of Ann Arbor and is listed on the National Register of Historic Places.

LATE COMER'S POLICY

In fairness to those who are in their seats on time and to avoid interruption of the performance, late comers are not seated until the first break or interval. Please note: the decision as to when patrons will be seated once the performance has begun is set by the individual production's management.

RESTROOMS

Men's and women's restrooms are located in the lobby on the mezzanine. Mobility impaired accessible restrooms are located on the main floor off of aisle one.

SMOKING

There is no smoking allowed in the auditorium, foyer, restrooms or outer lobby.

WARNING

Photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside the theater, without the written permission of the management, is prohibited by law. Violations may be punished by ejection and may render the offender liable for money damages.

EMERGENCY NUMBER

Please leave your seat locations and

the Theater's phone number — 668-8397 — with anyone who may need to reach you during an emergency.

LOST AND FOUND

The theater is not responsible for lost or stolen articles. Unclaimed articles should be turned in to the House Manager and may be claimed by calling 668-8397 between 11:00 a.m. and 6:00 p.m., Monday through Friday.

BOX OFFICE

The Michigan Theater Box Office is open Monday through Friday from 11:00 a.m. to 6:00 p.m., and on Saturday from 12:00 p.m. to 4:00 p.m. During events the box office will remain open one half hour after curtain. Tickets may be charged on MasterCard, VISA, and American Express. For ticket information on any Michigan Theater performance, please call 668-8397.

ADMISSION

Each person admitted to the theater must have a ticket.

CHEAPER BY THE DOZENS

Michigan Theater's outstanding variety of shows make an ideal activity for your group or club. For information regarding group discounts call 668-8397 during business hours.

The Michigan Theater Foundation, Inc. is an equal opportunity employer and provides programs and services without regard to race, color, religion, national origin, age, sex or handicap.

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At least 103 Choices including...*

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Plain

769-1210

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